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## LOUIS II. OF BAVARIA.

By MAURICE KUFFERATH.

(From "Le Guide Musical," June 17.)

The heart-rending and tragic death of King Louis of Bavaria, who, in a fit of madness, has drowned himself in the Lake Starnberg, cannot fail to leave a profound impression upon the world of art.

It is impossible to forget what this prince, a solitary figure in his generation, has done for musical art, and especially for Richard Wagner, of whom he was at once the friend and the patron.

The descendant of a royal family who have ever shown a noble taste for art and letters, he remained through life more artist than monarch; hence his name will shine in the history of this century with a splendour all its own. But for him we should not have had that musical legend which will be the glory of the present age—the *Nibelungen Tetralogy*; but for him *Parsifal* would probably never have seen the day, nor *Die Meistersinger*; all of which will live as sovereign masterpieces of the German drama.

With the unerring tact and perfect taste which distinguish it, a portion of the French musical press has been pleased to revive—à propos of this tragic event—some foolish raillery and senseless jokes on the relations of the King to the poet-musician, seeming to forget its own persistence in reproaching Wagner for the Aristophanic humour of his *Eine Kapitulation*. This King who dies, crushed by the dull stupidity of a world which can understand nothing of his high aims, is as worthy of reverence in his mental affliction as is a nation which falls through the fault of its rulers and the corruption of its governing classes. But enough of this.

The relations, destined to become intimate, between Louis II. and Richard Wagner date from 1864. The king had just mounted the throne, succeeding his father, Maximilian I. His first act was to call to his court the great artist victim, who, in the preface to his poem of the *Nibelungen* had betrayed his distress, and had asked with anguish if he might never find a German Prince who would assist him to realize his gigantic conception.

Louis II. determined to be that prince. Deeply interested in everything concerning art, fastidious and well-read, of a dreamy and melancholy turn of mind, he had, at the age of sixteen, heard and been greatly moved by *Lohengrin* at the Court Theatre. Being ignorant of nothing which was published at this epoch in Germany, he could not but be aware of the vicissitudes which had till then been insuperable obstacles in the career of the great outlawed composer, who, in his travels across Europe, from London to St. Petersburg, by Paris and Vienna, sought a theatre where his works might be represented in all the completeness in which they had been conceived and planned.

Most likely too, Louis had read the writings of this wonderful man, and also that grand epic and dramatic poem wherein the genuine traditions of the Teutonic race are revived in a magnificent apotheosis.

He had not been eight days a king, when he sent one of his secretaries to summon the great master.

The press was just then greatly concerned with Wagner, not with his music, which did not interest anybody, but with himself in his private character. Returning from St. Petersburg, where he had directed a series of concerts, Wagner had arrived at Vienna the richer by about 35,000 roubles—which at that time represented a little more than £4000. Simple as a child, absolutely incapable of investing his money, or even of watching over his most elementary interests, he imagined that this was an enormous fortune, and he launched suddenly into the most lavish expenditure, of which the wildest stories

were circulated. A sofa, covered with richly embroidered silk, had cost more than £240. There was exhibited in the windows of a great Viennese upholsterer, magnificent furniture which Wagner had ordered for his villa in Switzerland. Only one thing was to be expected. The 35,000 roubles were squandered away in a few weeks, and Wagner was obliged to fly from Vienna to escape his creditors.

It was just at this time that the envoy of the Bavarian king sought him. He found Wagner at Stuttgart, where, broken down and crushed by this great and sudden fall, he had taken refuge with his friend Eckert.\* It may be imagined what thoughts agitated him when the king's messenger introduced himself. Eckert relates how after the interview, Wagner burst into the room, fell upon his neck with tearful eyes, and exclaimed: "I thought all was lost, when in truth all is gained. My hopes are fulfilled beyond my expectations. HE puts at my disposal all the means in his power."

HE—the King of Bavaria.

Two days afterwards Wagner was at Munich. The King had provided a house for him, and assured to him an annual pension of 1,200 florins. A little while after, the royal patron brought his guest to the castle upon the Starnberg Lake, where the tragedy with which the world is ringing has just been accomplished.

There it was that between monarch and musician were formed those ties of friendship which, though troubled in their course, ceased only with death. It was surely a unique spectacle—that of this prince, exiling himself voluntarily from his court, breaking off all relations with his ministers in order to pass a poet and artist life in intimate companionship (*ils se tutoyaient*) with a poet and artist whom he treated as an equal, whom he looked upon as another king.

In the verses printed before the score of the *Walküre*, Wagner expressed his gratitude towards his royal friend.†

O noble King, protector of my life  
Refuge supreme, my haven of repose,  
By thy exhaustless bounty, my long strife  
Has yet one effort more—one further aim—  
To find the words that may my gratitude proclaim!

What thou hast been to me, to me alone,  
I can but measure, Prince, when I recall  
My sad estate ere I to thee was known.  
Swiftly were paled what stars upon me shone,  
As high-souled hopes all failed me, one by one!

And now I walk, with proud and happy mien  
Paths where thy grace illuminates each scene!

The world-wide success of this work may be remembered, interrupted as it was by the irreparable loss by death of the tenor who created the part of *Tristan*, the immortal Schnorr of Carosfeld. He it was who said one day to Wagner: "I now perceive what gives you such absolute confidence. Between this divine king and you it would be impossible that I also should not achieve something splendid."

It may be readily understood that these cordial relations between the sovereign and the composer had become distasteful to the Court and irritating to the circle of State and Academy musicians, who were intensely hostile to the modern style of composition. To these secret enmities was soon added the discontent of the members of the royal household who, since the death of Louis I., had been in the habit of pocketing the surplus funds of the civil list. When this circle of more

\* The well known conductor who, after directing the opera at Stuttgart, was appointed director at the Berlin Opera House.

† The first edition only contains this poetry which is reproduced in the *Gesammelte Schriften*. Wagner withdrew it from the complete edition of the *Tetralogy*, which bears a general dedication to Louis II.

or less decorated officials heard of the proposed new theatre—Wagner's plans for which had been drawn up by Semper, himself an artistic genius—the storm broke.

Wagner's enemies did not know what to invent in order to bring about his removal. They stirred up against him the Philistine prejudices, and the daily papers contained such expostulations as these:—"Wherefore a new theatre? Had not Munich a fine stage upon which *Robert le Diable*, *Il Trovatore*, *Le Prophète*, and many other masterpieces had been played with success? So this theatre no longer satisfied Herr Wagner! It was no better than a barrack fit for destruction! Should millions be spent for the purpose of erecting a new hall in which nothing but Wagner should be heard? What an absurdity!"

This was enough to excite the narrow patriotism of the good folk at Munich, who set their wits to work to thicken the plot. The two parties which contended for political ascendancy in Bavaria engaged in a fierce quarrel. It was suggested that the king's inclination to favour the Liberal-Progressive party was due to Wagner's influence, so much so that when the King returned from Hohenschwangau to Munich, in 1865, public excitement had risen to such a height that at any moment violence might be feared against the king and his favourite.

Under the infliction of this torrent of stupid hate, Richard Wagner chose to absent himself, and he returned to Switzerland. It had been agreed between him and the king that his departure should be announced officially for the sake of the public peace, but the incident was not to exercise any influence upon their relations. In fact there did appear a proclamation in which the king announced that, "to prove that he valued the love and confidence of his people above all else," the composer, Richard Wagner, had been removed from the country.

This proclamation did not pass without protest. The *Münchener Tageblätter* published the following article immediately upon Wagner's departure. It is a curious document:—

"While declaring that he valued the love and confidence of his people above all else, the king has commanded the removal of the composer, Richard Wagner. These words clearly prove to us that the king has been made to believe that Wagner's presence had led to agitation among the people, and had lessened their love and confidence in him.

"By these allegations the king has been grossly deceived as to the true feelings of the people.

"The presence of Wagner has in no wise lessened their confidence and love towards the king, and the removal of Wagner has no more led to the pacification of the public mind than it has satisfied the discontented.

"Wagner personally has no connection with the affairs of the State, nor with the tendencies of the Progressive party."

Who can help smiling to-day when reading over the details of this tragi-comedy, where the sovereign intelligence of a king found itself checkmated by the jealous folly and the mean calculations of a sordid bureaucracy?

In spite of this occurrence, the intercourse between Wagner and the King remained frankly cordial, and the proof of it lies in the immense correspondence interchanged during their separation. Perhaps this correspondence may be published some day, for Madame Wagner has in her possession all Louis II.'s letters to her husband. It would be difficult to find in them a trace of any serious disagreement. Besides which, the King now and then visited Geneva, Zurich, or Vevey *incognito*, for the purpose of passing two or three days with Wagner.

M. Catulle Mendès, in his "Lettre au Roi de Thuringue" (a pamphlet of slight merit which the author of "Le Roi Vierge" inserted in *Gil Blas* after the interdiction of his romance in Bavaria), relates an incident analogous to that which we have already described, and which was occasioned by the first per-

formance the *Rheingold* at Munich. Wagner had only consented to the execution of a fragment of the *Tetralogy* after the King had so greatly insisted upon it that a refusal was no longer possible. Now, it happened, according to M. Catulle Mendès, that the play was deplorably mounted in the absence of Wagner. The *Rheingold* had been transformed into a burlesque in the worst possible taste. The luminous rainbow bridge over which the gods pass to Walhalla was a plank of deal whereon some tricoloured paper had been glued—evidently a manifestation of spitefulness on the part of the management. Anyhow, Wagner came to Munich and absolutely refused to allow his work to be performed under such conditions. Hans Richter, who had directed the rehearsals, gave in his resignation the day before the performance, and one of the principal singers disappeared one hour only before it, so that the representation could not take place, and was put off to the following season.

M. Catulle Mendès repeats this story feelingly. If he is to be believed, it was he who organized the resistance, who advised Richter to leave Munich after the last rehearsal, and who caused the disappearance of the principal actor on the very day of the representation. So that it was out of *revenge* that Louis II., ten years after, interdicted his "Roi Vierge" in Bavaria!

The childish vanity of a notoriety-hunter, and of a novelist who is also baulked in his material interests, have led M. Catulle Mendès into certain exaggerations which throw suspicion on the veracity of the whole story. For example, he says that Wagner was expelled from Munich, and he adds:—"This rather destroys the idea of the high-flown young king's infatuation for his musician."

The first representation of the *Rheingold* having been held in the September of 1869, all this must have passed in 1868. Now this is what Wagner writes to the late Professor Nohl, on November 14, 1868:—

"I am at the present time suffering under the most embarrassing relations to the king because I have told him my fixed resolve to absent myself from Munich while completing the works I have in hand. I was not able to explain my resolution on any other ground than that of the state of my mind, for I know well that if I had made him aware that I was dissatisfied with the state of artistic affairs in Munich, and with the spirit in which my projects are executed, I should have been again involved in that tissue of impossibilities and of competitions, from which, given our respective characters, we could scarcely have emerged without disagreements, and perhaps with the loss of much that has been won with difficulty. I have begged the king to give me a personal interview, and I hope shortly to be able to speak to him warmly about you and your projects."

In another letter to Nohl, dated January 11, 1869, he recurs to the same sentiments. He bitterly complains of the enmity against which he had to struggle at Munich, but there is not a word anywhere which betrays the least irritation against the royal friend. He speaks outright in his letters of the marvellous efforts that were being made at Munich to force a rupture, without result. It was intended to take advantage of the publication of the second edition of the celebrated pamphlet on *Das Judenthum in der Musik*, to deprive him of the king's pension. Louis, however, resisted the clamour with firmness.

When at last, in the September of 1869, the first performance of the *Rheingold* was actually held under the circumstances recalled by M. Catulle Mendès,\* Wagner left Munich in a state of irritation which can be imagined, but he did not nourish any resentment against the king, whom he knew to be ignorant of the various intrigues and plots woven around the unlucky composer.

\* In the absence of Herr von Bülow, who was said to be ill, and of Richter, who refused to conduct, Herr Wüllner undertook to superintend this performance.

At any rate, in spite of the persistent rumour of a quarrel between the king and Wagner, they kept up their friendly terms as heretofore.

The political events of 1870 and 1871 were naturally an interruption to the execution of their plans. But these were resumed on the first opportunity, and it is known how great a share Louis II. took in the erection of the Bayreuth theatre, wherein the dramatic muse has attained her highest flight.

There is also to be borne in mind the solemn pilgrimage after Wagner's death. Directly after the funeral, the king repaired alone to Bayreuth, to put flowers on the tomb of one to whom he had accorded the highest place in his affections. This trait gives the key to all that was noble and delicate in the friendship that, for nearly twenty years, united the greatest composer of the age with that sovereign who might have prevented the union of Germany had he wished to do so, and had he not viewed his kingly duties by the light of his superiority, his philosophy, and his wisdom.

A touching and romantic figure, all the more fascinating because, under the brilliant guise of a princely existence, there was hidden the sadness of a heart that was fixed upon sublimities, but was powerless to realize its ideal amidst the demands of a position that gives more care than delight to those born to it.

The name of Louis II. then, will live inseparable from that of Wagner.

#### LINSEY-WOOLSEY SOPRANOS.

MIXED materials do not as a rule answer in the long run; sooner or later, in wear or appearance, defects present themselves, and the Levitical law which prohibited their use is admitted to have a utilitarian as well as a symbolic meaning. The now obsolete fabric called linsey-woolsey has a counterpart in music, in the combination of boys' and women's voices in the treble or alto part of choral music. An excellent opportunity for observing the effect produced by an equal number of treble voices of either sex was afforded at the interesting concerts given lately by the Russian choir under the direction of Dmitri Slaviansky d'Agrenoff. The system of telling an audience what they are to think by means of "Opinions of the Press" printed on the prospectus, is one of which we cannot approve, though it is almost universally adopted. One of the "opinions"—happily it is that of a Parisian, not a London critic—is sadly at variance with the actual state of the case. We read that the "poetical northern melodies" were "incomparably rendered by deep bass voices sustaining the clear sopranos and contraltos of the ladies, and enhanced by the celestial voices of the boys." Now about the first part of this statement there is no doubt at all; the sonority and richness of the bass voices, though once or twice the phenomenally low notes were painfully sharp, are so remarkable that expectation is not disappointed; and to hear a human voice sing the A on the third ledger line below the bass stave is an experience that will not readily be forgotten. The voices of the ladies might or might not have been "clear," and those of the boys might or might not have been "celestial," when heard separately. We cannot tell, for they always sang together, and it is quite certain that neither epithet could be honestly confirmed. As people say, the voices did not "blend" in the least degree, and the result was that they sounded actually out of tune in many places where the pitch was not really at fault. We draw attention to this not because we wish to judge our foreign visitors harshly, but because a moral may be deduced for the guidance of those who have to form choirs in England. The result will be found to be the same wherever boys and women sing the treble part in

anything like equal proportions. It is not easy to say in what respect the combination fails to please us, for the tune or pitch may be perfectly kept, and yet the voices sound untrue. To say that a woman's voice is more emotional than a boy's, or that a boy sings with less of human passion than a woman, is to enunciate a truism without assigning any reason for the fact. But the reason is not really so difficult to find as the result is to describe. The fact is that besides the difference of *timbre* or quality of voice, the two sexes regard musical intervals from entirely different points of view. In singing any given interval a boy thinks of the two notes as separate things; he sings first one and then the other, without reference to the notes that intervene, or even to the harmonic relation subsisting between them. On the other hand, a woman, however clearly she may sing the notes of an interval, is always sentient of the harmonic relation of those notes, and her attention is chiefly directed, whether consciously or not, to the notes by which she passes to the end of the interval. One sees the two notes as if they were unconnected points on a map, the other traces the road by which they are united.

We do not mean to imply that no woman is capable of singing an interval without slurring it over, or that it is impossible for a boy to execute a *portamento*; but as a matter of fact, the great majority of female singers do fall into that besetting sin, while the great majority of boys sing intervals without the smallest consciousness of their relation. Nor would we be understood to exalt one voice at the expense of the other; each has its own place in art, and women would be as much out of place in most of the masterpieces of ecclesiastical music, properly so called, as boys would be in the female *role* in operas. Even in operas the voices of boys are occasionally required, as in *Carmen*, and elsewhere, and to substitute women's voices would be to ruin the effect of the scene. The ordinary "boys' parts" in opera, as Arsace, Urbano, Siebel, and the like, are of course written for female singers, but there is one case in which the composer seems to have had in his mind the idea of a boy's voice, and that is no less eminent an instance than Cherubino, which character was once, we believe, played by a boy who afterwards became one of the greatest composers whom England has known. One of the most subtle features in Pauline Lucca's perfect rendering of the part was her adoption of a boyish way of singing, so that passion seemed absolutely banished. If it were only conceivable that a boy should have sufficient mastery of the actor's art to be able to give the character the proper degree of roguish humour, how his singing of Cherubino would astonish the public! In this way, the two qualities of treble voices might be used together with delightful effect; the women's emotional singing would be really, in the words of the French critic of Dmitri Slaviansky's choir, "enhanced by the celestial voices of the boys." It is against the employment of the two qualities of voice in unison that we must protest. There are parish churches at this moment where the boys and men who are seen by the congregation and supposed to comprise the whole choir, are reinforced by a number of ladies who are sufficiently self-denying to conceal themselves from view, and increase the volume of sound in the treble part. In hymn tunes and music where the congregation are supposed to join in, this does not of course matter, but in these parish churches anthems and evening services are of common occurrence, and their effect is absolutely spoilt by the mixture of the two kinds of sopranos. If all the ladies would sing the alto part, leaving the treble to the boys alone, no drawback would be felt, and what is generally the weakest part in parish singing, would be raised to its proper standing among the other parts. Here again our protest must not be taken as of

universal application. Those who have had to deal with large choirs or choral societies, in which the soprano part is supposed to be taken by ladies alone, will know the great help that is afforded by a few boys' voices judiciously interpolated among the sopranos. Boys are far more courageous about the high notes, and just as a few male altos do not spoil, but rather improve, the tone of the larger body of women's voices, the effect in the soprano part will be decidedly enhanced; but it should always be remembered that the ratio of boys to women must be very small, never exceeding that of one to ten. Where the boys are numerous enough to be heard as distinct from the women, a harshness of texture strongly suggestive of the feeling of linsey-woolsey, is sure to be the result.

## Reviews.

### INSTRUMENTAL AND DANCE MUSIC.

Messrs. Ascherberg & Co. send a "Perpetuum mobile" for piano-forte by Michael Watson, a composition which should obtain a great success, inasmuch as it is brilliant, well-written and extremely effective, without presenting any formidable difficulties to the industrious student. Three "Songs without words" by M. Bourne, show the influence of Schumann, but not to an extent that can be blamed; the first and second, called "Réverie" and "Adieu" respectively, are full of genuine sentiment, and the third, "Revoir," is suitably gay. On the whole, the second is the best of the three, as the consecutive octaves in the first give it a rather a bald effect. "Madeline," a gavotte by Charles Hoby (same publishers), betrays, in like manner, the composer's admiration for Spohr. His subjects are very good, and they suit the form he has chosen perfectly, but the incessant chromatic treatment is quite out of place in the gavotte measure, and serves only to recall some of the weakest moments of the master we have mentioned. "The Primrose Dames" march, by Odoardo Barri, presents no striking novel features, but it will serve its purpose, since it conforms to the conventional form of such compositions. Another work of a similar kind comes from the same publishers. Mr. Georg Asch, the composer of a "Grand Descriptive National March, 'Our Queen,'" would seem to be less familiar with the usual form in which marches are cast, than with the works of Offenbach and his imitators. The work sent for review resembles the "Battle of Prague," in that it is provided with descriptive titles above every section, but unlike that famous composition the music does not change whenever the "stage directions" do. We are required to accept the same strain of music as representing now the approach of Her Majesty, and now the departure of her guests. But it will save time to give the directions *verbatim*, before discussing the music further. They run as follows:—"Heralds announcing the Procession of Her gracious Majesty 'The Queen.' Grand Processional March. (Cavalry Patrol in the distance) Detachment of Life Guards escorting Her Majesty. The gradual approach of Her gracious Majesty 'The Queen' and Royal Suite. Royal Trumpeters announcing the arrival of Her Majesty. Grand Patriotic Trio (Performed by the united Bands as Her gracious Majesty 'The Queen' enters the Throne Room. Sounding of the Bugles. Departure of Her Majesty's 'Royal Guests,' Diplomatic Corps (*sic*), &c., &c. Finale. Her Majesty's Military Bands striking up the national Anthem." The composition upon which all this reckless profusion of capital letters and inverted commas has been lavished, if indeed it is to be taken seriously, is scarcely worthy of the subject. It reminds one strangely of some march in a burlesque, such as is usually succeeded by the entry of a padded and bottle-nosed king. The composer's ideas as to the sort of music played by heralds, trumpeters, and buglers, are of the haziest description, or it may be that he has had the dread of realism before his eyes, and has purposely refrained from too slavishly imitating the phrases associated with military music. The funniest part of the piece is what is called the Finale. We expected some version of "God Save the Queen," in its entirety, or at the

very least some allusion to its opening phrase, to represent the "striking up" of the bands. But no such thing. We are obliged to content ourselves with the four notes at the end of the first part of the tune, and the words that are printed below the music are actually wrong! Taking it all round, we are at a loss to conceive how so feeble a production as this march can ever have been allowed to see the light. Yet the composer knows his musical grammar, and can write a fairly good tune of a kind that has its place on the stage of opéra-bouffe, so that although the present effort cannot be praised, there is no reason why some future composition should not succeed.

A graceful, though somewhat commonplace "Barcarole," by Carl Hause, is sent by Messrs. Hopkinson, who issue at the same time an admirable little violin solo, entitled "Evening Song," by Tivadar Nachéz, the well-known violinist. The difficulties of this work are not in the notes themselves, but in the production of the proper effect; and it is curious to notice that, according to the minute directions for the employment of certain strings of the violin, the first string is never used. The piece is also arranged as a pianoforte solo, but the peculiar charm which it undoubtedly possesses would, we fear, vanish in this version.

"The Bonnie Little Fishwife," a polka by E. Drevinski (Ascherberg & Co.), is a fairly successful piece of dance music, though its tune is neither very taking nor very original.

### NEW SONGS.

"The Love gone by," by Henri Logé (Ascherberg & Co.), is a conventional setting of some very commonplace words; but the fact that it is provided with an *ad libitum* part for violin or violoncello will probably procure it a success which it would not otherwise be likely to obtain. "Well-a-day!" by Percy Jackman (same publishers), is an excellent song of its kind. It is thoroughly characteristic and free from vulgarity, though its subject is one that few of the caterers for popularity could have avoided making vulgar. It is not for those who can appreciate an artistic song, but as compared with other specimens of what we may call the "cockney-rustic" school of ballads, it may be unhesitatingly praised.

"The Old Homestead," by A. H. Behrend (J. & J. Hopkinson), belongs to the kind of domestic song of which "Daddy" and "Auntie" are perhaps the most popular specimens. Of that type it is a fairly good example, and will no doubt appeal to the public for which it is intended. The tune is agreeable and within the range of any ordinary voice, and it is well adapted to the character of the words. "Toil and Rest," by Ernest Birch, will probably prove successful, in spite of the fact that its opening line is identical with that of a familiar hymn-tune. It is well calculated for effect when sung by a contralto, and is correctly written. "Sleep and Rest," by Gustav Ernst (same publishers) is a very different sort of song, and is, in fact, the only instance of the artistic song occurring in the music sent this week. It is extremely melodious, and throughout its course the interest is well kept up. The violoncello obbligato will add to its effect and to its popularity in certain quarters, but it is perfectly possible to dispense with it, as it is, strictly speaking, an *ad libitum* accompaniment. The piece is, as the title implies, a lullaby, and is one of the most beautiful of recently published songs of the kind.

A collection of "Sight-reading Studies" (F. Swift & Co.) by Mr. Joseph Clarkson, consists of short passages, the parts of which are written score-fashion on various staves, and purposely complicated by the transfer of high notes to places where low notes would naturally be expected, and *vice versa*. The student will find them useful for increasing his alertness in deciphering isolated combinations and passages, but the examples given are not long enough for any sustained efforts of sight-playing, the difficulties of which are best overcome by the old and obvious method of reading some new music every day, beginning with pieces that make no special demand upon execution, taking care to play "right on" in strict time, not stopping for wrong notes, endeavouring to look well ahead, and in this way gradually to assimilate the process of reading music to other kinds of reading. The best sight-reading studies are the whole range of piano-forte literature.

## Obituary.

The death is announced, at the age of 62, of M. Ernest David, a well-known Franco-Jewish writer, who had acquired some distinction outside the Israelitish community by his contributions to the literature of music. Born at Nancy, he was early in life engaged in commerce, but owing to partial paralysis he was compelled to relinquish active work, and turned his attention to a literary career. He became a contributor to the *Univers Israelite*, where his articles attracted a great deal of attention. His studies of Judeo-Spanish history and his biography of Sara Copia Sullam, an Italian Jewish poetess of the seventeenth century, appeared in that journal. An excellent English scholar, and in profound sympathy with the aspirations of his co-religionists, he found a congenial occupation in the translation into French of George Eliot's "Daniel Deronda," for the *Indépendance Belge*, which was afterwards republished by his brother-in-law, Calmoun Levy. He also assisted in the translation of Graetz's "History of the Jews," several volumes of which have appeared. He will, however, be best remembered by his studies of musical history. Besides important monographs on Sebastian Bach and Handel, he wrote "La Poesie et la Musique dans la Cambrie" and "Histoire de la Notation Musicale depuis ses Origines." Both these works were issued by the Imprimerie Nationale, and the latter, which is a monument of erudition, was crowned by the Institut.

We regret to announce the death on June 17, at his residence, 10, Colebrook Street, Hillhead, Glasgow, of Mr. James Thomson, in his 61st year. Mr. Thomson was the local representative of the Royal Academy of Music, a pupil of the late Sir Wm. Sterndale Bennett, and a most successful pianoforte teacher. His genial manner and friendly advice to young students, and many other excellent qualities endeared him to a large circle. Mr. Thomson married Miss F. Lucas (daughter of Charles Lucas, the late principal of the Royal Academy of Music), who with two sons survives him.

## Occasional Notes.

Monsieur Kufferath, of the *Indépendance Belge*, an interesting article from whose pen will be found in another column, and Mr. H. E. Krehbeil, the musical critic of the *New York Tribune*, and one of the leading writers on the art in America, are amongst us taking notes of the new opera and other matters. Let us hope that we shall be pleased when we see ourselves in their accounts as they have seen us.

In the description of the funeral of the king of Bavaria, no mention is made of any kind of music accompanying that solemn ceremony. They ought to have played the "Dead March" from the *Götterdämmerung*, for, in his own peculiar way, the king was a hero—striving for ideal aims in art and in politics, and tragically succumbing in the attempt.

The rumours as to the dangerous condition of Liszt's health, which were set afloat from various German capitals, fortunately turn out to be unfounded. The master is staying at Weimar, his usual summer resort, in excellent health and spirits, and looking forward to the Bayreuth festival plays, at which, as on all previous occasions, he will be present.

By way of completing the number of great pianists who have visited England during the present season, Madame Szarvady, better known by her maiden name of Wilhelmina Clauss, has come to London after the lapse of many years. It is more than thirty years since the Bohemian artist delighted English hearers with her interpretations of Bach and Scarlatti, the latter of whom was almost a sealed book to the majority

of English musicians. The delightful little "Sonata in A" by that composer, which Madame Schumann afterwards made so popular, was introduced into England by Wilhelmina Clauss. Not only is she a most reverential interpreter of the classics, but in the works of the "romantic school" she has few rivals. She is of the small circle of true "Chopin-players," and in more than one of that master's compositions she introduces certain ornamentations handed down to her from the composer himself, by means of one of his favourite pupils. A recital is to be given by her in the course of the next few days, but in the somewhat prohibitive semi-privacy of a drawing-room. It is to be hoped that this will be followed by a really public appearance later on.

The hunters for plagiarisms are once more abroad. Two voluminous treatises have lately been published to prove that neither the "Marseillaise" nor the Austrian National Hymn belong to their putative fathers. With regard to the former, the controversy is an ancient one. It has been frequently stated that the "Marseillaise," or, as it was originally called, the "Chant de Guerre pour l'Armée du Rhin," was Rouget de l'Isle's only as far as the words are concerned. The tune, it was stated occurred note for note in a Mass composed by the German Kapellmeister Holtzmann in 1776. These allegations, however, were always made by German scholars who failed to produce the facsimile of Holtzmann's tune when called upon to do so by their French *confrères*. The latest attack upon Rouget de l'Isle's posthumous fame comes from a more dangerous quarter. It is written apparently by a Frenchman, M. Arthur Loth, and published in Paris under the title *Le chant de la Marseillaise son Vritable auteur*. According to this writer the original tune occurs in an oratorio, *Esther*, by Jean-Baptist-Lucien Grisons, chapelmaster of the Cathedral of Saint Omer, and it is wedded to the words—

"Rois chassez la colomne  
Ses criminels attentats  
Des plus paisibles États  
Troublent l'heureuse harmonie."

M. Loth gives a facsimile of the tune, which, according to the source from which we quote, is essentially identical with the tune of the "Marseillaise." This seems strong evidence indeed. To carry absolute conviction, however, it would be necessary to prove that Rouget de l'Isle, who had no connection whatever with St. Omer, was acquainted, or could have been acquainted with the obscure work of an obscure composer, never published, we believe, during his lifetime. Until this is done, we prefer to believe in one of those curious coincidences which are by no means rare in the history of music.

The Austrian national hymn, "Gott erhalte Franz den Kaiser," is, as everyone knows, the work of Haydn. "Every-one," however, does not include the Slavonic patriot, Professor S. Kuhacz, who in an article contributed to the *Croatian Review*, of Agram, declares that the tune has been adapted from an ancient Croatian Volkslied, "V. jutro rano se ja stanem" ("Early in the morning I rise"). The only change that Haydn made was that of the tempo from *Allegro* to *Maestoso*. Professor Kuhacz, however, does not print his popular tune, neither does he prove that it was sung before Haydn's time, and therefore was not an adaptation of the hymn, instead of *vice versa*. He moreover writes with a patriotic purpose and asserts, amongst other things, that dear old Papa Haydn should by rights have spelt his name: Hajden, Hajdin, Hajdenak, Hajdinak, Hadjak, Hadjenic, or Hajdincvie. We shall be inclined to accept the professor's argument by the time we have learnt to pronounce Hajdincvie with the true Croatian accent.

**THEATRE ROYAL, DRURY LANE.—FRIVOLI, Hervé's**  
New Comic Opera, English version by Hy. Beatty Kingston, will be produced on Monday next, June 28. Mr. Joseph Pierpoint, Mr. Herbert Thorndike, Mr. Harry Nicholls, Mr. Robert Pateman, Mr. Victor Stevens, Mr. C. Forbes Drummond; Madame Rose Hersee, Miss Kate Munroe, Miss Marie Tempest, Miss Amy Martin, Miss Emily Soldene, Miss Marion Grahame, Miss Edith Vane, Miss Clara Graham.

**FRIVOLI, AT DRURY LANE, Monday next, June 28.** Chorus of 180. Band of 50. Big Ballet. New Scenery, Properties, Dresses, &c.

**ROYAL ITALIAN OPERA, COVENT GARDEN.**—This (Saturday) Afternoon at Two, *Faust e Margherita*. Madlle. Ella Russell. Madame Scalchi, Signori Monti, d'Andrade, and Gayarré (who will make his reappearance after his recent indisposition).

**MADAME ALBANI** will sing in **RIGOLETTO** this (Saturday) Evening. Her only appearance in the character of Giulia this season.

**RIGOLETTO** (last time this season), this (Saturday) Evening.—Madame Albani, Madame Scalchi; Signor Runcio, Signor Pinto, and Mons. Maurel (his second appearance).—**ROYAL ITALIAN OPERA.**

**ROYAL ALBERT HALL.**—Madame **ADELINA PATTI.**—Mr. **AMBROSE AUSTIN** has the honour to announce that his **THIRD GRAND MORNING CONCERT** (the last but one) will take place on **SATURDAY, JULY 3**, at 3 o'clock. Artists: Madame Adelina Patti and Madame Trebelli, Mr. Sims Reeves, Signor Foli, and Mr. Santley. Violin, Signor Albertini. Full Orchestra; Conductor, Mr. W. G. Cusins; Accompanist, Signor Bisaccia.

Tickets, 15s., 10s. 6d., 7s., 5s., 3s. and 2s. (Boxes, 5 Guineas to 2 Guineas); may be obtained at the Royal Albert Hall, usual agents, and at Austin's Ticket Office, St. James's Hall.

**RICHTER CONCERTS.—ST. JAMES'S HALL.**—Beethoven's **GRAND MASS** in D will be performed at the Ninth and Last Concert of the Season, **MONDAY EVENING, June 28**, at Eight o'clock.

*Sofa Stalls, 15/- Stalls or Balcony Stalls, 10/6. Balcony (Unreserved), 5/- Area or Gallery, 2/5.*

**MR. BANTOCK PIERPOINT'S MORNING CONCERT** will take place at Marlborough Rooms, Regent Street, **THIS DAY**, at Three o'clock. Artists: Miss Bertha Moore, Miss Clara Myers, Mr. Shakespeare, Mr. Isidore de Lara, Miss Fanny Davies, Mr. Frank Arnold, Mr. Bantock Pierpoint, Mr. Visetti, Mr. Carrott, and Mr. Leopold. Tickets 7s. 6d. each, may be had of Messrs. Chappell, Messrs. Cramer, the Musical Exchange, at the Marlborough Rooms, and of Mr. Bantock Pierpoint, 28, Osnaburgh Street, Regent's Park, N.W.

**MR. HENRY LESLIE'S CHOIR.**—Conductor, Mr. Henry Leslie. **THIRD and LAST CONCERT** this season, St. James's Hall. Wednesday Afternoon next, June 30, at 3 o'clock. Artists—Madame Albani, Mr. Edward Lloyd, and Mr. Santley; Pianoforte, M. Vladimir de Pachmann. Tickets, 10s. 6d., 6s., 3s.; Admission, 1s.; usual Agents, and Austin's Ticket Office, St. James's Hall.

**MADAME SZARVADY** (Wilhelmina Clauss) will give a **PIANO-FORTE RECITAL** at 4, St. James's Square (by kind permission of the Countess Cowper), on **TUESDAY NEXT, June 29**, at 3 o'clock, under the patronage of

Her Most Gracious Majesty **THE QUEEN**,  
Their Royal Highnesses the Princess **CHRISTIAN OF SCHLESWIG-HOLSTEIN**,  
The Princess **LOUISE** (Marchioness of LORNE), and  
The Princess **BEATRICE** (Princess **HENRY OF BATTENBERG**).

Tickets One Guinea, may be obtained at Messrs. Chappell's, 50, New Bond Street; Messrs. Stanley Lucas, Weber & Co.'s, 84, New Bond Street; and of Madame Szarvady, 23, Bentinck Street, W.

**NOTICE TO ADVERTISERS.**—Advertisements should be sent not later than 5 o'clock on Wednesdays, to the Office, at Messrs. **MALLETT & Co.'s, 68 & 70, Wardour Street, London, W.** Telephone No. 3849. Telegraphic address: "ASMAI," London.

**NOTICE TO SUBSCRIBERS.**—The Subscription to **THE MUSICAL WORLD** is now reduced to 17s. 6d. per annum (payable in advance).

## The Musical World.

LONDON, SATURDAY, JUNE 26, 1886.

### OUR PRIZE SONG.

THE judges have sat in judgment, and have come to an unanimous verdict. The race has been run and it has ended in a tie. Two songs have been found equally worthy of the prize, although for different reasons. The best song of its kind was found to be that set to Sir Phillip Sidney's words, "My true-love hath my heart." It is a simple and beautiful melody, strophically repeated. The other Prize Song deals with the stanzas "Life of Life," from Shelley's *Prometheus Unbound*, the same, by the way, that have given rise to the beautiful vocal quartet in Mr. Hubert Parry's musical illustrations of that great work. It was found that this song was less perfect than the first of its kind, but that that kind was a higher one. It aims at a dramatic illustration of the words which it follows in their variations of meaning or of sentiment from stanza to stanza. It also contains some well-devised declamatory effects, but what decided its acceptance, in preference to other songs of a similar nature, even more successful in the above respects, was its distinctly vocal character—an important item, surely, in a piece meant to be sung. The first-named song bore the motto, "For love is Heaven and Heaven is love;" the second was marked letter "X." On opening the envelopes showing the same devices it was found that the composer of Sir Phillip Sydney's lines was Mr. Henry Lahee, and that Mr. Percy Godfrey had set Shelley's words to music. To these two, therefore, belong what fame and what pecuniary advantage are attached to our competition. The question now arises, How will they share the spoil? As to the fame we do not apprehend any difficulty. The bubble reputation cannot be divided, but it may be viewed from different sides, and presents an equally glittering surface to each beholder; but when it comes to money the question becomes more difficult and more delicate of solution. It will be remembered that originally a prize of Ten Guineas was offered for the best song, which would be published in *The Musical World*, and would become the copyright of the proprietors of that journal. The possibility of two best songs was never contemplated. The victors, as it appears to us, have two alternatives to decide between, as it may seem best to them. They may, in the first instance, divide the prize between them in equal shares, or, if they should not feel inclined to part with their copyright for the sum thus diminished, then they may trust to Fortune and raffle for the whole. The same course will have to be followed if either of them objects to the division. We shall be glad to learn their views on the subject in time for publication in our next number.

It remains to say a few words upon the general aspects of the competition; and here, we are glad to say, that the result far exceeded the expectations of the judges. The average of the songs was very high indeed, and the object for which the prize was offered had been fully realized by the vast majority of competitors. Of the so-called "Royalty Ballad"

very few specimens were offered, and the aspiring amateur of the well-known type, easily identified by bad grammar and false sentiment, was all but absent. The judges, indeed ventured to conjecture that the pupils of some of our great music schools had taken a lively interest in the matter, and had in some instances made use of songs and scenas previously written in the course of their studies. However that may be, the amount of good music sent in was absolutely astonishing, and evinced a degree of aptitude for song-writing of the higher class with which the intelligent foreigner, visiting an ordinary ballad concert, would scarcely credit English composers. This high average of musical efficiency was no doubt largely accounted for by the choice of the words, the literary merit of which had, as will be remembered, been made a *sine quâ non* in our original proposal. The judges found that the literary judgment shown in the selection of the poem was almost without exception an absolute criterion for the type, although not always for the technical efficiency, of the music. It will be seen that in this important respect, also, the seed sown by *The Musical World* had fallen on fertile ground. Let us hope that its growth will be continuous; that it will spread among lovers of music as well as among makers of music; that public taste will improve in the same measure as that which is offered to it grows more refined; that, in fact, the English song, contemptuously so called, will soon cease to be a blot on English music, or at least will be limited to its proper sphere, the music-hall. If to this desirable consummation our Prize Song should have in any way contributed, we shall be more than satisfied. Greater things have sprung from smaller beginnings.

The total number of manuscripts received was 163. These, the judges divided into three classes. To the first and best were assigned altogether four songs, the two which received the prize, and two others which were thought worthy of special commendation. The latter were settings of "Gather ye rosebuds," by Herrick, and the same poet's "To Daffodils," their respective mottoes being "Simplex" and "Semper fidelis." To the second, limited to well-written and in some cases very charming music, 39 songs were assigned. The third and least satisfactory class comprised the remaining 120 MSS. Before concluding these remarks, the editor wishes to express his cordial thanks to Mr. William Shakespeare and Mr. Dannreuther for their kind co-operation with him in the arduous though interesting task of selecting the Prize Song.

## Correspondence.

### MORALITY AND ART.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—As the father of a family which, I hope, leads a respectable life, I have been somewhat exercised in my mind by the seeming discovery that of late my moral perceptions must in some way or other have become blunted. The painful suspicion crossed my mind when, after witnessing Mr. Mackenzie's opera *The Troubadour*, I turned to your extracts from a daily paper in which the picturesque mediæval story has been stigmatized as improper. There was something almost alarming to me in the thought that I could have sat through

the performance without the slightest feeling of uneasiness while the blush of modesty appears to have mantled on the cheeks of a critic who, after all, must have been more or less hardened by constant familiarity with *Semiramide*, *Lucrezia Borgia*, *Traviata*, *Don Giovanni*, *Carmen*, *Manon*, and a host of other operas. Now I by no means wish to take shelter behind the much-abused proverb, "To the pure all things are pure"—a misappropriation about as reasonable as would be the assertion that to the cleanly all things are clean. What I would maintain is, that the scandal, if scandal there was, lay in the fact that a romance, the incidents of which are laid in a remote age, and deal with social habits and conditions so far removed from those of modern days, could have suggested the faintest shadow of impropriety in the mind of any one. Years ago, in his own inimitable way, Charles Lamb gave utterance to a similar complaint, and if Macaulay took exception to his theory when applied to the comic dramatists of the Restoration, he did so by making a distinction which itself supplies the most forcible possible argument in defence of romances of the type of "Guillem de Cabestanh." In the conventional world of Wycherly and Congreve, as Macaulay points out, "the garb, the manner, the topics of conversation are those of the real town and of the passing day," and it is just because conditions of this sort are absent in the piece under discussion that, for the majority of well-constituted minds it will be free from offence. If an opposite view is to be taken, what—plays and operas apart—is to become of the stories which delight our youth and manhood? Is the beautiful heroine, captive rather than wife of the wicked and more than middle-aged baion of the middle ages, never again to be borne away from the castle on the strong arms of her lover and protector? Are Lancelot and Guinevere to be expunged from the "Idyls of the King," and Parolo and Francesca from the *Divine Comedy*, or are the authors of these works to be accused of favouring the frailties of these lovers, because they give artistic expression to their passion? In that case it must be supposed that Shakespeare was a preacher of adultery, treachery, and self-slaughter, or that if the proprietor of some adjoining land had been asleep on his premises he would have pierced him with a dagger, or allowed poor Anne Hathaway to do the deed for him. It seems to me that to banish the night-side of nature from the domain of art, is to deprive our sons and daughters of the only medium through which they can look at reality without detriment to their innocence. For, so pure is the nature of art that it transfigures even the darkest passions which the human heart is heir to.—Your obedient servant,

PATERFAMILIAS.

### "CURIOSITIES OF CRITICISM."

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—My attention has been called to a letter which appeared in your last issue under the above heading. Your correspondent is considerate enough to suppress the name of the paper in which the "extraordinary effusion" appeared. I am happy to be able to inform your readers that it was in the *Dramatic Review*. After I had begun to write the paragraph in question, I became conscious that possibly readers might be found to imagine that I was speaking in sober earnest. I therefore decided to set up some landmark which might serve to prevent that conceivable error. Hence my observation anent the "Cemetery Scene in *Don Giovanni*." For if there is one operative effect more familiar than another to the least technical of readers, it is the tremendous power of the trombones in the statue episode alluded to—when the opera is performed as the composer wrote it.

I am sorry to find that, after making this allowance, I still overestimated the musical culture of the million. It would have been safer to append Artemus Ward's parenthesis: ("Wrote sarcastic")—or words to a similar effect. May I ask why "The Younger Dizzy" has removed the quotation marks I placed to the last phrase of my paragraph? These also were intended to warn the uninitiated.—I am, Sir, yours obediently,

ERNEST BERGHOLT.

12 & 14, Catherine Street, Strand.

### DUKE OF YORK'S MARCH.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—About the year 1848, when Mr. Boosey was bandmaster of the Scots Fusilier Guards, a march, which I believe was dedicated to

the Colonel and officers of the regiment, and called as above, was frequently played by their band, the name of the composer was a German one, and the march was published by, if I recollect rightly, some firm in Golden or Soho Square. If any of your numerous correspondents can tell me where a copy is to be had I should be extremely obliged.

H.

## "Musical World" Stories.

### THE WEDDING MARCH.

By BJÖRNSTJERNE BJÖRNSSON.

(Translated by MRS. OSCAR BERINGER.)

BJÖRNSTJERNE BJÖRNSSON, the Norwegian poet, was born on December 8, 1832, at Kvikne, where his father was rector of the parish. His boyhood was spent amidst the wild and mountainous scenery of that district until he entered the college at Molde, where he passed his examination for the university. He at once threw himself, heart and soul, into literary work at Christiania. His first drama, "Valborg," was accepted at the theatre, and procured him the *entrée*.

His regular attendance soon however convinced him of the immaturity of this, his first effort, and he eventually withdrew the play. He now entered the ranks of criticism, wherein his hot-headed and impulsive advocacy, and defence of the national in art, involved him in many fierce battles.

On his return to Copenhagen his story, "Synnöve Solbakken," appeared in the pages of an illustrated *Folks' Journal* which he edited. This was published in book form in 1857, and attracted considerable attention as the first tangible proof of a highly original and poetic nature, breaking entirely new ground in both form and material, and practically opening the doors of literature to his fellow-countrymen.

He assumed the management of the theatre in Bergen, while he did not neglect his literary work, which resulted in a tale of village life, "Arne" (1858), and two dramas, "Halte Hulda" and "Mellem Slagene" (Between the Battles).

In 1859 he migrated to Christiania, where he edited the *Aftenblad*, and involved himself thereby in endless controversies.

In 1860 vivid pictures of folk-life appeared from his pen under the title of "Little Pieces"—amongst them "A Jolly Fellow."

He now went south, and wrote the drama "King Sverre" (1861), and the trilogy "Sigurd Slembe" (1862).

On his return to Norway a yearly pension was conferred upon him as Poet Laureate.

The following year appeared "Maria Stuart" in drama and book form.

His next play, "The Newly-married Couple," appeared simultaneously on the stages of the three kingdoms.

His epic poem, "Arnljot Gelline," and an *édition de luxe* of his stories, "Foretällinger," were published in 1870. With his "En fallit" (A Bankruptcy)—1875—he stepped into the front rank of contemporary dramatic poets, and from that time forth has commanded the stage.

His personal rectitude and courage in braving the consequences of his actions and thoughts, are the distinguishing peculiarities of his life and writings. Although he possessed a remarkable technical knowledge of the stage, he really ranks highest as a poet, pure and simple, whose poetic instinct infallibly prompts him to hit the right nail on the head. But his fiery and unbridled impulse betrays him into a haste and a lack of finish which often obscure his finest poetic productions. The traces of lack of self-criticism and "weeding out" are but too fatally apparent in his plays, "Leonarda" and "Det

ny system" (The New System), which have, however, been performed throughout Germany.

His revolutionary tendencies and disputes with the King of Sweden resulted in a compulsory visit to America. His dramatic and literary works have been translated into German by Lobetanz.

### THE STORY.

There lived in the last century, in one of the principal rocky valleys of Norway, a musician, whose works later became part and parcel of the folk-lore. A number of fairy-tales and melodies were attributed to him, and, according to popular superstition he had learnt many of these by supernatural agency. One song came direct from the devil himself; another purchased his life from evil spirits, etc., etc.

One particular "March" has become especially celebrated, for the tale that hung thereby did not end with his death, but really then first began.

The musician, Ole Haugen, a poor hutter high up in the mountains, had a daughter, Aslaug by name, who inherited his splendid head as well as his musical proclivities. If not actually a performer, her whole personality was impregnated with music, for she possessed a wonderful lightness and audacity in singing and speaking, walking and dancing, in addition to the marvellously soft voice peculiar to her whole race.

A young fellow, the third son of the owner of Tingvold, an old peasant homestead, returned one fine day after long wanderings. His two elder brothers had been drowned in a flood, and he was to have the farm.

He met Aslaug at a big wedding, and fell head over heels in love with her. At that time it was absolutely unprecedented that the son of a wealthy farmer of such old and excellent family should court a girl in Aslaug's position. But this young man had seen a great deal of the world, and told his parents he could provide well enough for himself "out yonder," and if he could not have what he wanted at home, he did not care a snap about the farm.

It was prophesied to him that such defiance of family prejudice and ancient tradition would be at some future time revenged. It was also reported that Ole Haugen had got wind of the affair through a medium considerably feared by mankind in general.

Ole Haugen had been in especial good humour while the conflict between parents and son progressed, and when the day was gained he announced that he had composed a wedding-march for the bridal pair, which should live for ever in the memory of the race of Tingvold.

"Only might God be merciful," he further said, "to the bride who did not enter the church as joyfully to its strains as did the hutter's daughter of Haugen."

And in this people had at once seen the influence of the Evil One. So runs the legend. But what was surer than the legend were the lively interest and love for music and song to be found in this, as well as many other mountainous districts of Norway, and which, in former times, seem to have existed in a still greater degree. One cannot preserve this treasure without a constant addition and beautification, and Ole Haugen must have especially distinguished himself in this very particular.

The legend further relates that Ole Haugen's Wedding March was the merriest that had ever been heard, whilst the bridal pair who were the first to enter the church to its strains, and were greeted by it after the ceremony, were the happiest pair the sun had ever shone upon.

Although the possessors of Tingvold had always been handsome people, and after this time became still more so, yet it is asserted by the legend that this very pair carried off the prize for beauty for all time.

We now come out of legendary regions on to more solid ground. With Ole Haugen the legend ends. After this comes history. This tells us that the "Wedding March" became an heirloom, and, unlike all other heirlooms, was very often made use of.

It was indeed much used, for the march was sung, hummed, played, blown, whistled, from the attic to the cellar, from the farm to the stable. And Aslaug's only child was rocked to sleep to it by the

mother, the father, and the servants, and the first thing that it learnt to sing or speak was the "Wedding March."

The child was called Astrid. The gift of song belonged to every member of the family, and not less to this merry little lass, who could soon trill out the "Wedding March" after a masterly fashion—this triumphal song of her parents, this fateful family legacy.

One can hardly wonder that when she was old enough she wanted to choose her own sweetheart. The number of Astrid's wooers may or may not have been exaggerated; at any rate, the rich girl reached three-and-twenty and was yet unbetrothed. At last it came out what the reason was. Several years before, her mother had taken a lively gipsy boy from the street, and transplanted him into the house. A gipsy he was not in reality, but he was called so, and not least by the mother when she heard that Astrid and he—could anyone imagine anything more foolish!—had secretly betrothed themselves, and that ever since they had trilled the "Wedding March" one to the other. She, from the granary up; he, from the rocky cliffs down. The fellow was pitilessly ordered out of the house, and now everybody saw that nobody could be more particular with regard to "family" than the former hutter's daughter. And the father remembered what people had prophesied when he himself had knocked over all the family prejudices. Now the "family" sought its mate in the gutter. Where should that end?

The inhabitants of the valley were no less severe in their judgment.

The "gipsy-fellow"—Knut was his name—had associated himself with trade, and more especially with the cattle-trade, and was known everywhere. He was the first, for a very long way round the country, to drive this trade largely. He was its pioneer, and was the means of procuring better prices for the cattle breeders of the neighbourhood, and a very decent competency for many families. But this did not prevent his taking part in a great many fighting and drinking bouts, and this was all the people spoke about, for they had not yet comprehended what he was as a man of business.

When Astrid was twenty-three, things stood so: either the farm must go out of the direct line of inheritance, or Knut must come into it. For the parents had forfeited the moral influence to which they were entitled by their own marriage, and which, perhaps, might have settled the matter.

So at last Astrid got her way. The merry, handsome Knut drove her to church with an enormous following. The family "Wedding March," her grandfather's legacy, clanged over the whole procession, and the two sat there as if they were also joining in, for they beamed with happiness. People wondered that the parents looked so pleased—they had opposed the marriage so long and obstinately.

After the marriage Knut took over the farm, and the two old people retired to the dower-house.

But this was so large that nobody could understand how Knut and Astrid could bear the burthen, for although the estate was the largest in the neighbourhood, yet it had been by no means well-cultivated or cared for.

And this was not the only thing. Three times as many "hands" were engaged, and everything newly done up after a fashion and at an expense which had never before been heard of in the district. Knut's ruin was prophesied on all sides. But the "gipsy boy"—as he was even now sometimes called—was as merry as ever, and his invariable good humour had infected, and was shared by Astrid. The formerly reserved, quiet girl was transformed into a bustling, cheery woman. The parents seemed also quite content.

At last people got to understand that Knut possessed what nobody there had ever had before—energy!

He had also acquired a large and extended experience, and the knack of profitably employing money and material, as well as that of keeping servants and labourers in a diligent as well as good humour, so that after twelve years Tingvold could not be recognised.

The outhouses were all new, the cattle increased threefold in number and excellence. And Knut himself was to be seen of an evening in a long coat, an amber pipe in his mouth, and a glass of grog before him, in friendly converse with the burgomaster and the pastor.

Astrid looked up to and admired him as the cleverest, and most prudent man in the world, and said that he had only drunk and

fought in his youth that people might talk, and she become uneasy about him, "for he was so sharp." She obeyed him in everything with the one exception of altering her clothes and manner of life. She retained all the old peasant customs and peasant dress. Knut allowed every one to do as they pleased, so there was no squabbling over this point.

He received his friends, and she waited upon them. Their hospitality was tolerably meagre, for he was too wise to make much show, or to live in great style. Many asserted that he won money at cards, and by the opportunities thus created for him, more than he acknowledged to. But this was probably ill-natured scandal.

They had several children with whose fate we have nothing to do. But the eldest son, Endrid, the heir to the farm, was also the representative of the family honour. Like all the members of his family he was remarkable for personal beauty, but there was nothing more inside his head than was barely necessary for "every-day use," as is very often the case with the children of highly-gifted parents.

The father saw this early, and determined to replace the want by an excellent education. The children therefore had a tutor, and Endrid was still very young when he attended one of the local schools, which were immensely improved just at that time. Later, his father sent him to the town.

He returned a somewhat subdued and learning-overweighted young man, with less impress of town thought and town fashion than one would have expected, and his father had hoped.

Endrid acquired everything slowly. He was the innocent cause of much speculation to the burgomaster as well as the pastor, who both rejoiced in a great number of marriageable daughters.

But if this were the real reason of their steadily increasing attention to Knut, their calculations rested on an entirely false basis.

Knut thought so little of the possibility of marriage with a poor pastor's or burgomaster's daughter, who had been brought up to understand nothing of the management of a large farm, that he did not even consider it worth the trouble of warning his son against such an imprudence.

The caution was certainly not necessary, for Endrid was as fully aware as his father that his race must now be raised in another respect than that of prosperity and possessions—that the family must now fuse with a race equal in birth and pretension to its own.

But now came the misfortune that, having this object in view, the young man went about the matter somewhat awkwardly, and people became distrustful. This might have blown over, but he got the name of being on the look-out for a good match, and once this is suspected the peasant always draws back.

Endrid soon became aware of this, for if he was not particularly observant he made up for this lack by extreme sensitiveness. He soon recognised that his position was by no means bettered by his going about in town-cut clothes, and with what they called "gipsy-learnedness."

And as the young man really possessed noble and sterling qualities, this implied reproach so rankled that he gradually discarded the town clothes and the town speech, and began to work as a common labourer on his father's farm.

The father had a pretty clear inkling of this long before the son, and begged the mother to ignore it all.

Nobody pretended to notice the alteration that was taking place in him, but his father took him more and more into his confidence with regard to the management of the farm, and gradually initiated him into all his plans, until by degrees the farm was given over into his hands altogether. And the father had no reason to repent of this.

The son reached the age of thirty-one, steadily increasing the value of his father's property, and his own experience, and acquiring firmness of purpose.

To all appearances he had made no endeavour to woo a wife, either in the vicinity or neighbouring districts, and his parents now began seriously to fear that he had finally relinquished all thoughts of matrimony. But this was in no wise the case.

In the next farm, in good circumstances, lived one of the best families of the district, and which had already repeatedly intermarried with the old race of Tingvolds.

(To be continued.)

## Opera.

### ROYAL ITALIAN OPERA.

The performances at Covent Garden do not gain in interest as the season advances; nothing but the hackneyed *répertoire* has been placed before the patrons of the Italian opera. The cast of *Linda di Chamouni* on the night of June 22, contained the name of Signor Carbone, who made his first appearance in the part of the Marchese. He produced a favourable impression both as an actor and singer, especially in the scene with Linda in the second act. Mdlle. Russell sang with brilliancy through the music of the opera, interpolating the verse "Ah che assorta," in the last scene. M. Maurel was announced to appear as Don Giovanni on Thursday, too late for notice in our present issue. A revival of *Lohengrin* also is contemplated—an announcement which fills those taught by previous experiences of the rendering of that work on the Italian stage with some apprehension. An excellent *Lohengrin* in the person of Signor Gayarré, should he, as we have no doubt, be cast for that part, is however, secured.

### THE CARL ROSA OPERA AT DRURY LANE.

The Carl Rosa season comes to an end to-day, after a prosperous and satisfactory series of performances. It has not only succeeded in establishing the national institution of the English opera on a yet firmer basis than heretofore, but also in showing clearly that our English singers can hold their own even when confronted with the Italian artists, as they were this year for the first time during the season proper. The chief events of the campaign have been previously noticed in *The Musical World* as each new work or revival was brought before the public. There is no need to do more than briefly mention the revival of Mr. Goring Thomas's charming opera *Esmeralda* with Madame Burns, Mr. Barton McGuckin, and Mr. Leslie Crotty in their original parts. *The Troubadour* has been performed altogether five times, and has lost nothing of the favour with which it was welcomed on the first night. Every lover of music must be grateful to Mr. Carl Rosa for his efforts to spread the appreciation of English talent amongst us. His work has been well conceived and executed with thoroughness. In connection with the stage-management, the name of Mr. Augustus Harris must occur to everyone.

## Concerts.

### SIGNOR MANCINELLI'S CONCERT.

Such a concert as that given by Signor Mancinelli at Princes' Hall on Friday afternoon, serves to remind one of the fact that, much as the musical culture of Italy has declined, she still possesses a group of young and rising men whose aims are high and whose gifts are commensurate with their aims. In that group, comprising such men as Boito, Sgambati, and Faccio, Signor Mancinelli occupies a prominent place. As an orchestral conductor he is second only to Faccio. He knows every note of Beethoven's symphonies and Wagner's operas, and conducts them—as he did the Symphony in C minor on Friday—from memory, or rather, we should say, by heart, which is a very different thing. As a composer he does not possess the subtle poetry of Boito, but is, on the other hand, the better musician of the two. The specimens of his workmanship were heard to some disadvantage at Princes' Hall. That room, although eminently adapted to chamber music, is scarcely large enough for such powerful orchestral effects as this composer employs. Moreover, the pieces belonged without exception to his operas, being variously described as preludes and overtures, although in no case complying with the so-called classical meaning of the last-named term. These introductory pieces are evidently intended to foreshadow and to give, as it were, the essence of the dramas which they precede. They are, in brief, of the nature of "programme music," and to fully grasp them the audience should have been made acquainted at least with the arguments of Signor Mancinelli's operas, of which only the titles—meaningless and useless words in this case—were supplied. Perhaps, however, Signor Mancinelli thought that his music would tell its own story plainly enough, and in that opinion he was partly right. From the "Symphonic Prologue" to the opera *Isora di Provenza* an imaginative

listener would, for example, have been quite able to make a shrewd guess at the nature of that opera. We are much mistaken if it does not contain some scene analogous to that of the "Venusberg" in *Tannhäuser*, of which a reminiscence may be easily recognized. A broadly developed and beautiful melody, intrusted alternately to the oboe and the muted strings, suggests a passionate "love duet"; at other times one is faintly reminded of Berlioz's "Scène aux champs" in the *Fantastic Symphony*. Again, there are the triumphal strains which generally accompany the "apotheosis" of the lovers—dead or alive as the case may be—at the end of an opera. From what has been said it will be apparent that Signor Mancinelli is strongly under the influence of Wagner—and, indeed, what intelligent modern composer can wholly escape from that influence? As well might the modern traveller avoid the railway. It is needless to add, however, that such indebtedness need not, and does not in the present instance, imply the slavish surrendering of individual or national peculiarities of style. As to the Italian composer's mastery of instrumentation no difference of opinion is possible. His scoring is brilliant in the extreme, but never coarse, and his unsparing use of the brass is well balanced by the softer effects of the wood wind. Here, again, the prelude to *Isora di Provenza*, by far the most remarkable number of the selection, may serve as a type. It is a gorgeous piece of orchestral colouring. Almost as interesting as his own works was Signor Mancinelli's reading of Beethoven's fifth symphony, conducted, as we mentioned before, from memory. What struck one most was the boldness of outline, the dramatic precision of phrasing attained by the conductor. Compared with Richter's interpretation of the same work it was what a steel engraving is to an etching, very clear and graphic, but wanting in depth and poetic suggestiveness. The *tempi* were almost throughout a little faster than what we are accustomed to, and it is not surprising that in such circumstances the *finale* made the greatest impression and the slow movement the least. To sum up, Signor Mancinelli is an extremely interesting phenomenon, both as a composer and conductor, and as long as Italy can point to men of his stamp the hope of a musical renaissance in the "land of song" is not lost. The performance, in a somewhat immature and rhythmically very feeble manner, of one of Liszt's Hungarian fantasias for pianoforte and orchestra by Cesarino Galeotti, a youthful phenomenon, increased the length but not the interest of the concert. The applause bestowed by injudicious persons on the young artist, who was induced to add an improvisation of his own, was like the *dona Danaum*, a most dangerous gift.—*The Times*.

### CHAMBER CONCERTS.

The series of chamber concerts under the direction of Madame Frickenhaus and Herr Josef Ludwig came to an end on Thursday, when the fourth concert was given at Princes' Hall. These performers of unquestionable merit, were heard separately in Beethoven's Sonata in C, Op. 55, dedicated to Count Waldstein, and Bach's Prelude and Fugue for violin in G minor; and together in a new and highly-appreciated Sonata in D minor for pianoforte and violin, by Mr. Oliver King. The occasion was of further interest by the production for the first time in England of a Septet in A minor for oboe, clarinet, horn, pianoforte and strings, by Fritz Steinbach; a name comparatively unknown here. The work in question is in four movements, each replete with melody. A good interpretation of the septet, considering its many mechanical difficulties, was given. Mendelssohn's Piano Quintet in B flat, opened the programme. The vocal portion is not necessarily a prominent feature at concerts of this description, but Miss Thudichum's rendering of three songs, formed a pleasant diversion from the instrumental items. This experiment of giving a series of popular chamber concerts has been, from an art point of view, eminently successful, the attendance especially at the last concert proving that such music is much appreciated, regardless of season—a fact which will, perhaps, encourage Madame Frickenhaus and Herr Ludwig to give a further series at some no distant date.

### MR. AMBROSE AUSTIN'S CONCERT.

The attractions offered in the programme of his second concert by that indefatigable caterer to the musical public, Mr. Ambrose Austin, were sufficient to fill the vast area of the Albert Hall, last Wednesday

afternoon, and although two, unfortunate disappointments prevented fulfilment of that programme in its entirety, the provision made was of so liberal a character that enough still remained to leave the audience well content. Thus in spite of the not unprecedented absence of Mr. Sims Reeves, and of a quite unlooked-for announcement that in consequence of sudden indisposition, M. de Pachmann would be unable to play, Madame Patti, who was in splendid voice was, as usual, a host in herself, and the assistance rendered by Madame Trebelli, Miss Emily Winant, and Signor Foli went to the making of an enjoyable and sufficiently long entertainment. It is needless to speak of the pre-eminent vocalization of Madame Patti, who was heard in the aria "Bel raggio" from *Semiramide*, in the Miserere Scerie from *Il Trovatore* (the part originally assigned to Mr. Sims Reeves being supplied by Signor Nicolini), in a song entitled "Darling Mine," by Dr. Engel, accompanied by the composer, and lastly in the Vocal Waltz from Gounod's *Romeo e Giulietta*. Miss Emily Winant made a first and very successful appearance, and by her rendering of songs by Handel and Weber gave proof of the possession of a pure contralto voice which she uses with much refinement of style. The orchestral performances, conducted by Mr. Cusins, included overtures to *The Merry Wives of Windsor*, *Tannhäuser*, and the March from the *Ruins of Athens*.

#### MISS IDA WEBER'S VIOLIN RECITAL.

Miss Ida Weber gave a very successful violin recital last Tuesday afternoon, at 7, Hereford Gardens, Park Lane. The programme was an exceptionally interesting one, and Miss Weber's expressive style and rich tone were heard to good effect in compositions by Handel, Ernst, Ries, Wieniawski, and Heller-Ernst. She was assisted by the Misses Layton, who contributed several vocal duets, and by Mr. Carl Weber. The latter, besides acting as accompanist, played in excellent style a nocturne of Chopin, and a Mazurka by his master, Leschetizki. Among those present were Lady Rothschild, Countess Harrington, Mr. Hoare, Mrs. Hoare, and others well-known in society.

#### MR. JOHN L. CHILD'S RECITAL.

On Saturday evening last, Mr. Child gave his fourth and last recital of the present series at St. George's Hall, in the presence of a large and fashionable audience. Mr. Child's clear delivery and intelligent style of acting were displayed to advantage in the selections given from the first and third Acts of *Hamlet*, including the play scene, and the closet scene, and the satisfactory assistance rendered by the members of the Irving Amateur Dramatic Club, of which he is vice-president, contributed in no small degree to the success of the entertainment. Mention may be made of Miss Agnes Butler (Ophelia), Miss Maud Brooke (Gertrude), and Messrs. Louis Raymond (Claudius), Arthur Ayers (Polonius), H. D. Shepard (Horatio), F. Storey (Francisco), Pullman (Ghost), and Henry (King). The celebrated closet scene in the third Act was very effectively performed, and furnished proof, not only of the considerable elocutionary gifts possessed by Mr. Child, but also of his ability as a teacher, as exemplified in the acting of his pupil Miss Maud Brooke, as Gertrude, which was far above the ordinary level of amateur performances.

### Music Publishers' Weekly List.

#### SONGS.

Adorata ... ..	Henry Klein ... ..	Klein
Bewitching ... ..	E. Boggetti ... ..	Orsborn
Damon and Philida ... ..	R. H. Wodehouse ... ..	Ashdown
Daylight and Moonlight ... ..	S. R. Philpot ... ..	Lucas
Galloping steed ... ..	Seymour Smith ... ..	Ashdown
Grey and Gold ... ..	Lovett King ... ..	Orsborn
Harp of Britain, The ... ..	Dyved Lewys ... ..	"
Hearts that are beating at Home, The ... ..	Henry Klein ... ..	Klein
Ivy Green ... ..	A. C. Stericker ... ..	Lucas
Knight's Conquest, The ... ..	H. D. Wetton ... ..	Orsborn
Land of Love ... ..	E. Duncan ... ..	Lucas
Look back ... ..	Vernon Key ... ..	Orsborn
Love adrift ... ..	Godfrey Marks ... ..	"

My bonnie lad ... ..	Steven H. Jecks ... ..	Ashdown
Shadow dreaming ... ..	John North ... ..	Orsborn
Smuggler's Queen, The ... ..	Theo. Bonheur ... ..	"
When I recall ... ..	E. Glode Ellis ... ..	Music Pub. Co.
Wilt thou love me, dearest Maiden ... ..	R. S. Hughes ... ..	Lucas

#### PIANOFORTE PIECES.

Barcarole ... ..	M. Glinka ... ..	Lucas
Caesarea Gavotte ... ..	H. Elliot Lath ... ..	Pitman
Con Amore. Pianoforte duet ... ..	P. Beaumont ... ..	Ashdown
Empress Gavotte ... ..	Sydney Beresford ... ..	Orsborn
Lord Ullin's Daughter. Pianoforte duet ... ..	A. Jackson ... ..	Lucas
Marchioness Gavotte, The ... ..	Theo. Bonheur ... ..	Orsborn
March of the Friars ... ..	" ... ..	"
Musical Bells ... ..	Michael Watson ... ..	"
Musical Box ... ..	I. Liebhich ... ..	"
Old Gold ... ..	E. Boggetti ... ..	"
Paquerette ... ..	P. Beaumont ... ..	Ashdown
Polonaise ... ..	Cesar Cui ... ..	Lucas
Polonaise in C ... ..	Franz Lederitz ... ..	Klein
Sketches, Four ... ..	Maude Valérie White ... ..	Lucas
Souvenir d'une Mazurka ... ..	M. Glinka ... ..	"
Tarantelle ... ..	" ... ..	"
Winefride ... ..	Thos. Hutchinson ... ..	Orsborn

#### DANCE MUSIC.

Ariadne Waltz. Pianoforte duet ... ..	May Ostlere ... ..	Pitman
Jersey Express Galop ... ..	H. Elliot Lath ... ..	"
Lily Queen Waltz, The ... ..	Otto Bonheur ... ..	Orsborn
Oatlands Park Waltz ... ..	Hall Hemming ... ..	Klein
Popinjay Polka, The ... ..	J. H. Sykes ... ..	Orsborn

#### CONCERTED MUSIC.

Dawning of Love Waltz ... ..	Reginald Foy ... ..	Pitman
Duets for two Violins for Class Teaching ... ..	Arthur Graham ... ..	Orsborn
No. 1. Winefride (T. Hutchinson), No. 2. The Silent March (M. Watson), No. 3. Bewitching Gavotte (E. Boggetti), No. 4. Langmead (A. Graham), No. 5. Ariadne (G. Drucie) A. J. Carpenter.		
Empress Gavotte. Violin and Piano ... ..	S. Beresford ... ..	Orsborn
Hundredth Psalm. String Parts ... ..	E. Prout ... ..	Novello

#### VOCAL DUETS, TRIOS, PART SONGS, &c.

Harvest Hymn ... ..	J. Bradford ... ..	Novello
I will lift up mine eyes. Anthem ... ..	W. H. Higgins ... ..	Music Publishing Co.
Magnificat and Nunc Dimittis in D.. W. Howard Stables ... ..	" ... ..	Novello
Skylark, The. Two-part Song ... ..	A. Ham ... ..	"
Sowing and Reaping ... ..	J. M. Crament ... ..	"
Te Deum in C ... ..	E. H. A. Brashier ... ..	"
Two-part Songs for ladies' voices... Arthur W. Marchant ... ..	Orsborn	
No. 1.—Stars of the summer night. No. 2.—Gentle Spring No. 3.—Twilight. No. 4.—Curfew. No. 5.—It is not always May. No. 6.—The Rainy Day		

#### BOOKS.

Pitman's Musical Directory and Entrepreneur's Guide for 1886-7 ... ..	Pitman
Review of the New York Musical Season... H. E. Krehbiel ... ..	Novello

### Prospective Arrangements at St. Paul's and Westminster Abbey.

#### ST. PAUL'S.

SATURDAY, June 26.—Morning: Te Deum and Benedictus (Tours), in F; Anthem, "I waited patiently" (Tinney), No. 934. Evening: Magnificat and Nunc Dimittis (Calkin), in G; Anthem, "The Wilderness" (Goss), No. 431.

SUNDAY, June 27 (*First Sunday after Trinity*).—Morning: Te Deum and Benedictus (Stanford), in B flat; Introit, "See what love hath the Father" (Mendelssohn), No. 328; Holy Communion (Stainer), in E flat. (1.) Evening: Magnificat and Nunc Dimittis (Walmisley), in D minor; Anthem, "Children pray this love to cherish," "God, Thou are great" (Spohr), No. 818, movements 4, 5, 6. (2.) Magnificat, &c. to Chants; Hymns as on printed paper.

MONDAY, June 28 (*Queen's Coronation Day*).—Morning: Te Deum and Benedictus (Bridge), in G; Anthem, "O Lord, we trust alone in Thee" (Handel), No. 183. Evening: Magnificat and Nunc Dimittis (Garrett), in F; Anthem, "Vouchsafe, O Lord," "O Lord, save the Queen" (Sullivan), No. 932.

TUESDAY, June 29 (*St. Peter*).—Morning: Te Deum and Benedictus (Selby), in A; Introit, "Captains of the saintly band," Hymn 432. Holy Communion (Selby), in A. Evening: Magnificat and Nunc Dimittis (Barnby), in E; Anthem, "Blessed be the God and Father" (Wesley), No. 448.

WEDNESDAY, June 30 (*Old St. Paul's Day*).—Morning: Te Deum and Jubilate (Mendelssohn). Evening: Magnificat and Nunc Dimittis (Bridges), in C; Anthem, "All people that on earth do dwell (Pole, No. 942).

THURSDAY, July 1 (*Men's voices only, at Evensong*).—Morning: Te Deum and Benedictus (Prout), in F; Anthem, "I will go unto the Altar of God" (S. A. T. B.), Frost, Psalm xliii, 4. Evening: Magnificat and Nunc Dimittis (Gladstone), in B flat; Anthem, "Sing unto God" "Let God arise" (Greene), No. 145.

FRIDAY, July 2 (*Without Organ*).—Morning: Te Deum and Benedictus (Croft), in A. Evening: Magnificat and Nunc Dimittis (Cooke), in G; Anthem, "O thou most merciful Jesu" (Champneys), No. 944.

SATURDAY, July 3.—Morning: Te Deum and Benedictus (Walmisley), in D; Anthem, "The Lord is nigh" (Sullivan), No. 961. Evening: Magnificat and Nunc Dimittis (Elvey), in E; Anthem, "I waited for the Lord" (Mendelssohn), No. 349.

Notes for week following:—SUNDAY (*Second after Trinity*), July 4.—Morning: Te Deum, &c. (Goss), in D. Holy Communion (Wesley), in E. Evening: Magnificat, &c. (Garrett), in D; Anthem, "O sing unto the Lord" (Purcell). MONDAY, July 5.—Confirmation by the Bishop of London.

#### WESTMINSTER ABBEY.

SATURDAY, June 26.—10 a.m.: Service, Calkin in B flat; Anthem, "See what love," No. 328 (1 St. John iii. 1), Mendelssohn. 3 p.m.: Service, Calkin in F; Anthem, "Like as a father," No. 694 (Ps. ciii. 13), Hatton.

SUNDAY, June 27 (*First Sunday after Trinity and Hospital Sunday*).—10 a.m.: Service (Cobb), in G throughout; after 3rd Collect, Hymn 198. 3 p.m.: Service (Cooke), in G; Anthem, "O that thou hadst hearkened," "There is joy," &c., No. — (Isa. xlviii., St. Luke xv., Ps. ciii., Rev. vii.) (Sullivan): after 3rd Collect, Hymn 197. 7 p.m.: Service in the Nave, see special programme.

#### Next Week's Music.

TO-DAY (SATURDAY).		P.M.
"Mignon" .....	Drury Lane Theatre...	2
"Faust e Margherita" .....	Covent Garden Theatre...	2
Messrs. Van Lennep & Croager's Concert .....	Kensington Town Hall...	3
Mr. Charles Hallé's Chamber Music Concert .....	Princes' Hall...	3
Grand Concert .....	Crystal Palace...	6
"Carmen" .....	Drury Lane Theatre...	8
"Rigoletto" .....	Covent Garden Theatre...	8.30
MONDAY, 28.		
Mr. E. H. Thorne's Pianoforte Recital .....	Princes' Hall...	3
Richter Concert.....	St. James's Hall...	8
"Frisoli" .....	Drury Lane Theatre...	8
Mr. W. M. Sergison's Concert .....	Princes' Hall...	8.30
TUESDAY, 29.		
Madame Szarvady's Pianoforte Recital.....	4, St. James's Square...	3
Opera.....	Covent Garden Theatre...	8.30
WEDNESDAY, 30.		
Mr. Henry Leslie's Choir Concert .....	St. James's Hall...	3
Madlle. F. de Bury's Matinée Musicale.....	16, Grosvenor Street...	3
Concert .....	St. James's Hall...	8
THURSDAY, JULY 1.		
Opera .....	Covent Garden Theatre...	8.30

#### Notes and News.

##### LONDON.

The programme of the State concert, given at Buckingham Palace on Wednesday evening, was to the following effect:—Overture, *Die Meistersinger* (Wagner); Recit. and Romanza, "Egli ancora non giunge," "Ah! non avea più lagrime," *Maria di Rudenz* (Donizetti), Mr. Santley; Gavotte, *Mignon* (A. Thomas), Madame Trebelli; Chorus of Reapers, *Prometheus* (Liszt); Duetto, "Giorno d'orrore, *Semiramide* (Rossini), Mesdames Adelina Patti and Trebelli; Recit. and Aria, "Salve dimora," *Faust* (Gounod), Signor Gayarré (violin obbligato, Herr Ludwig Straus); Aria, "Caro nome," *Rigoletto* (Verdi), Madame Albani; Song, "I'm a roamer," *Son and Stranger* (Mendelssohn), Signor Foli; Scena, "The

Dedication of the Banner," *The Siege of Corinth* (Rossini), Mr. Santley and chorus; Aria, "O luce di quest' anima," *Linda di Chamounix* (Donizetti), Madame Adelina Patti; Quartetto, "Un di, se ben rammentomi," *Rigoletto* (Verdi), Mesdames Albani and Trebelli, Signor Gayarré and Mr. Santley; God save the Queen. Conductor, Mr. W. G. Cusins. Signor Gayarré was prevented from singing through indisposition; his place was taken by Signor Runcio.

Madame Tussaud and Sons have added to their galleries in the Marylebone Road an excellent portrait model of the Abbé Liszt.

Mr. John Thomas's annual harp concert took place last Saturday, when a new duet for two harps on Welsh melodies was included in the programme. Miss Griswold and Miss Edith Wynne, Mr. Ben Davis, Mr. Winch, and other vocalists assisted, and the female choir of the Royal Academy gave a selection from Macfarren's "Songs in a Cornfield," one of the most melodious compositions of its author.

On Saturday, July 3, a dramatic entertainment under the direction of Mr. Charles Fry, the well-known elocutionist, will be given at the Novelty Theatre, in aid of Novello, Ewer & Co.'s Assistants' Provident Fund, when Robertson's comedy, "David Garrick," and Buckstone's farce, "Good for Nothing," will be performed.

A concert was given on Thursday afternoon last week, at the Beethoven Rooms, by the excellent contralto, Miss Franziska Goldstein, who rendered in a charming manner Gluck's aria, "Verdi prati," and songs by Rubinstein and Mendelssohn. The concert-giver had exceptionally strong support, and one of the most agreeable features of the entertainment was her singing of the trio from *Götterdämmerung* in conjunction with Miss Friedlaender and Miss Sherwin. Effective assistance was also rendered by Mr. Armbruster (piano), Mr. Bamfylde (piano), and Mr. Liebe (cello).

Rubinstein devoted to charitable purposes a portion of the proceeds of his farewell concert. He gave £100 to the Royal Normal College for the Blind, £100 to the Royal Society of Musicians, £50 to the German Hospital, and a like sum to the Jews' Hospital.

The Third Annual Festival of the Association of Tonic Sol-fa Choirs was held at the Crystal Palace on June 5. A contest for three medals, Mr. Barnby, Dr. Bridge, and Mr. Prout being adjudicators, brought forward eight choirs, of whom the Strand Choral Society succeeded in obtaining the first place. In the afternoon a concert was given by about 2,500 singers, with full orchestral accompaniments and conducted by Mr. L. C. Venables. The programme included amongst other pieces Mendelssohn's "13th Psalm (soloist, Miss Hilda Wilson), and Gounod's "Hymn of the Apostles" from "The Redemption."

Miss Emma Barnett gave a Pianoforte Recital at the Marlborough Rooms last Saturday afternoon. The programme gave ample opportunities for the display of the pianist's skill in interpreting compositions of widely different styles and included Beethoven's Sonata in D minor, Op. 31, No. 2, Toccata and Fugue by J. S. Bach. Amongst the compositions of her brother which were to her a labour of love, was the Romance in A, published first as a supplement to *The Musical World*. That it evoked and deserved thunders of applause our readers need not be told. Mr. Bernard Lane gave excellent assistance.

#### FOREIGN.

PARIS, June 21.—At the performance of the *Africaine* yesterday (Sunday) week, it was announced at the last moment that in consequence of sudden indisposition, M. Lasalle was unable to sing, and his place was supplied by M. Bérardi, not without some manifestations of discontent on the part of the public. A similar misadventure occurred on the Monday following, when Madame Rose Caron, who has certainly been hard worked of late, found herself unequal to the exacting rôle of Valentine in the *Huguenots*. In the present dearth of first-class artists, most of whom are now away, no more important substitute was to be found than Mdle. Leslino, a star of the provincial theatres.—At the Opera Comique the success of Madame Salla, to which I referred in my last, gains confirmation at each performance. There are rumours of the production next season of *Un Ballo in Maschera*, with a strong cast, including Madame Salla, Mdle. Simonnet, Madame Deschamps, MM. Maurel, Talazac, Fournets, and Belhomme. M. Carvalho has had the good fortune to engage Mdle. Elly Warnots, daughter of the well-known professor at the Brussels Conservatory, who achieved considerable success about two years ago at the Théâtre de la Monnaie, but whose appearances of late have been confined to the concert-room. The arrangements at the Salle Favart will include MM. Salvayre, Wolff, and Millaud's *Egmont*.

The following are announced for the next season at the Vienna Opera:—Hager's *Marfa* in October; the *Cid*, November 19; *Euryanthe* on December 18 (the centenary of Weber); Goldmark's *Merlin* in January; the complete tetralogy of *Der Ring der*

*Nibelungen*; a new adaptation of *Don Giovanni*, by Max Kalbeck, Lortzing's *Waffenschmied* and *Wildschütz*, and Manzotti's new ballet, entitled *Amor*.

At the sixty-third Lower Rhenish Festival, which took place during Whitsuntide at Cologne and occupied three days, various works of more or less importance were given by an orchestra of 150 performers and a chorus of 500, under the direction of Franz Wüllner. The programme on the first day was devoted to Brahms's fourth symphony in E minor, and Handel's oratorio, *Belshazzar*. The latter did not prove very attractive, but the new work by Brahms produced a marked impression. On the second day performances were given of J. S. Bach's cantata *Ein' Feste Burg*, a scena from Gluck's *Orpheus*, fragments from the first act of *Parsifal* and the Choral symphony; and on the third and last day, Mozart's symphony in E flat, a scene from the *Walküre*, sung by Herr Staudigl of the Carlsruhe Theatre, Beethoven's pianoforte concerto in E flat, played by Eugen d'Albert, sundry songs and smaller pieces, and excerpts from a *Te Deum*, by Herr Franz Wüllner.

The festival lately held at Sondershausen by the Society of German Musicians, under the direction of M. Carl Schröder, passed off successfully, Liszt being present not only at the performances, which extended over four days, but also at the rehearsals. Compositions by this master constituted the principal features of the programmes, which included the oratorio *Christus*, four symphonic poems, the *Danse Macabre*, with M. Siloti as pianist, and various songs contributed by Madame Marianne Brandt.

In connection with the arrangement for the next season at the Salle Favart, Paris, it has been stated that M. Gounod has undertaken to write the music to a version of De Musset's comedy, *On ne badine pas avec l'amour*.

Messrs. Weinberger and Hofbauer, of Vienna, are about to publish many interesting works from the MSS. which have lately come into their hands, among which are compositions by Franz Schubert, written at different periods, but never yet printed. Among the most important are: Ten variations on an original air, of the year 1815; Schubert's own arrangement for pianoforte duet of the overture to *Fierabras*; eight Ländler; a trio, and several songs. Of the known compositions, the following autograph copies will be objects of interest: The three Sonatas in C minor, A major, and B minor; the song, "Lob der Thränen"; four impromptus, Opus 142; Miriam's Song of Victory; some of Goethe's songs, &c. The first publications of the hitherto unprinted music may be expected about October.

BERLIN.—Heinrich Hoffmann's lyric opera, *Aennchen von Tharau* will be given at the Kroll Theatre.—The pianist, Franz Rummel has returned after a brilliant concert tour in America.—Xaver Scharwenka has announced concerts for the approaching season.—Perfall's "Junker Heinz" and Draeseke's "Gudrun" will be the novelties of the next season at the Court Theatre.

At the Dresden Court Theatre the *Gottedämmerung* has been twice performed, Herr Schuch conducting rehearsals and public performances. Fräulein Malten was the Brünnhilde.

At the Vienna Opera representations were given without the *Rheingold*.

Felix Weingartner's new opera, *Malawika* has been heard at Munich, but so greatly has the music been influenced by that of Wagner that the composer's individuality has quite disappeared.

The name of Grützmacher in connection with the violoncello is to be handed down to yet another generation. The son of Leopold Grützmacher has lately made a decidedly favourable impression at Weimar by his performance of the Molière Concerto. The young player not only displayed a thorough command of technique but also great powers of expression.

The commission from America recently given to Professor F. Gernsheim for a great choral and orchestral work, has delighted all lovers of music in Rotterdam.

"Flora Mirabilis" is still holding its own at the Milan Opera House, where the season has been extended on account of the attractiveness of this new work.

It is said that an American has managed to teach a monkey to play major and minor scales on the piano.

#### MADAME PATTI AND HER AGENT.

The case of "Ramsden v. The Musical Exchange (Limited)" was heard yesterday at the Westminster County Court, before Judge Bayley. The action arose in respect of an engagement of Madame Patti to sing at a concert at Leeds, in October, and the question in dispute was the agents' claim to a commission from the *entrepreneurs*.—From the opening statement of counsel it appeared that last autumn Mr. Ramsden, who was concerned in promoting a concert at Leeds applied to the defendants, who, with others, were

acting as Madame Patti's agents, to learn her terms for singing in the provinces. The reply was that Madame Patti had only one price, and that was £500 net. The *prima donna* was engaged upon these terms, the concert took place, and the money was paid; but it was afterwards discovered that Madame Patti received only £450, and that the remainder went into the agents' pockets. It was contended that inasmuch as nothing was said about agents' commission at the time the contract was made, and that as it was the custom for artists taking professional engagements to settle such matters themselves, the plaintiff was entitled to recover the £50 deducted by the Musical Agency.—Mr. Archibald Ramsden spoke to the facts of the case, and Mr. Birt and Marriott proved that it was usual for vocalists to arrange with their agents the amount of commission chargeable upon engagements.—Ordinarily, Mr. Birt said the commission was ten per cent. up to £100, and five per cent. beyond that figure. Sometimes, however, there was an arrangement between the parties. Mr. William Harrison, concert agent, Birmingham, said he had engaged Madame Patti for concerts, but he declined to say what fee he paid, on the ground that he would be disclosing trade secrets. He, however, admitted having paid less than £500. He had friendly relations with Madame Patti.—His Honour gave judgment for the defendants, remarking that the evidence did not disclose any fraud or deceit, or any damage.—Madame Patti was in Court during the trial, but her evidence was not called.

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